Exploring Linkages between Creative Industry and Economic Development in Uttar Pradesh

Synopsis
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1.0 INTRODUCTION

'Man is a social animal.'

-Aristotle

Since the beginning economists are trying to understand the working of economic systems, both from a macro and a micro perspective. But due to the complexities of man and man-made systems, the economic models have evolved in different dimensions, ranging from simple variables to complex human behavior. For any economic agent to work well, it is important to understand that it works in a system and not in isolation. Therefore, societal factors play a crucial role in the functioning of any economic system. Several studies by researchers support this thought. In this regard, Schumpeter presents the economic analysis which deals with the question of how people behave at any point of time and what economic effects are produced thereby. Marx propounded the idea of interaction between an economic base and a social structure. The neo-classical economists were of the view that human behavior is rational and individuals act autonomously to maximize their self-interest, possessing all necessary information. Behavioral economists also stated the interaction of economics and human behavior, which is influenced by culture.

The field of Economics since its inception has largely contributed to the areas of wealth, welfare and understanding and development of economic system. Later in the post-war period during the 1930s economists started acknowledging the importance of economic development, where the concept of economic well-being and quality of life were given importance. Here it is important to mention that the culture of any nation or economy in terms of values, beliefs, attitudes, customs and traditions does affect economic development which in turn affects economic systems.

It is an established fact that human development is impacted by culture, which is a key element of social structures (Aurobindo, 1999). For a better understanding of this interaction, it is important to know how culture has been defined. It is complex to define culture as it has multidimensional aspects. Culture has been defined to denote activities undertaken by individuals in the context of their communities involving progress and the development of ideas and the framework of human society. In simpler terms, it is that which has been passed on from one generation to another. Culture is no more

limited to faith and religion. It is neither static in nature. Culture is multidimensional and dynamic in nature. Because of its multidimensionality culture has a profound influence on our lives.

With the interaction of culture and economic systems, a new field of study emerge namely cultural economics. Cultural economics studies culture with respect to two aspects – firstly as an anthropological or sociological framework and secondly culture as a set of activities and product that deals with the moral, artistic and intellectual aspects of human life as in case of cultural goods or cultural industries. The studies of eminent scholars like William Baumol (1966), David Throsby (2001) and Ruth Towse (2020) have explored the nature of cultural economics. The current study can be viewed from two perspectives. On one hand how culture intervenes into economics via beliefs, faith, customs, behavior and attitudes while on the other hand it deals with the creative sectors of the economy like Arts, Media, Heritage, and Cultural Services. Thus, it deals with the economics of the creative sectors and creative industry.

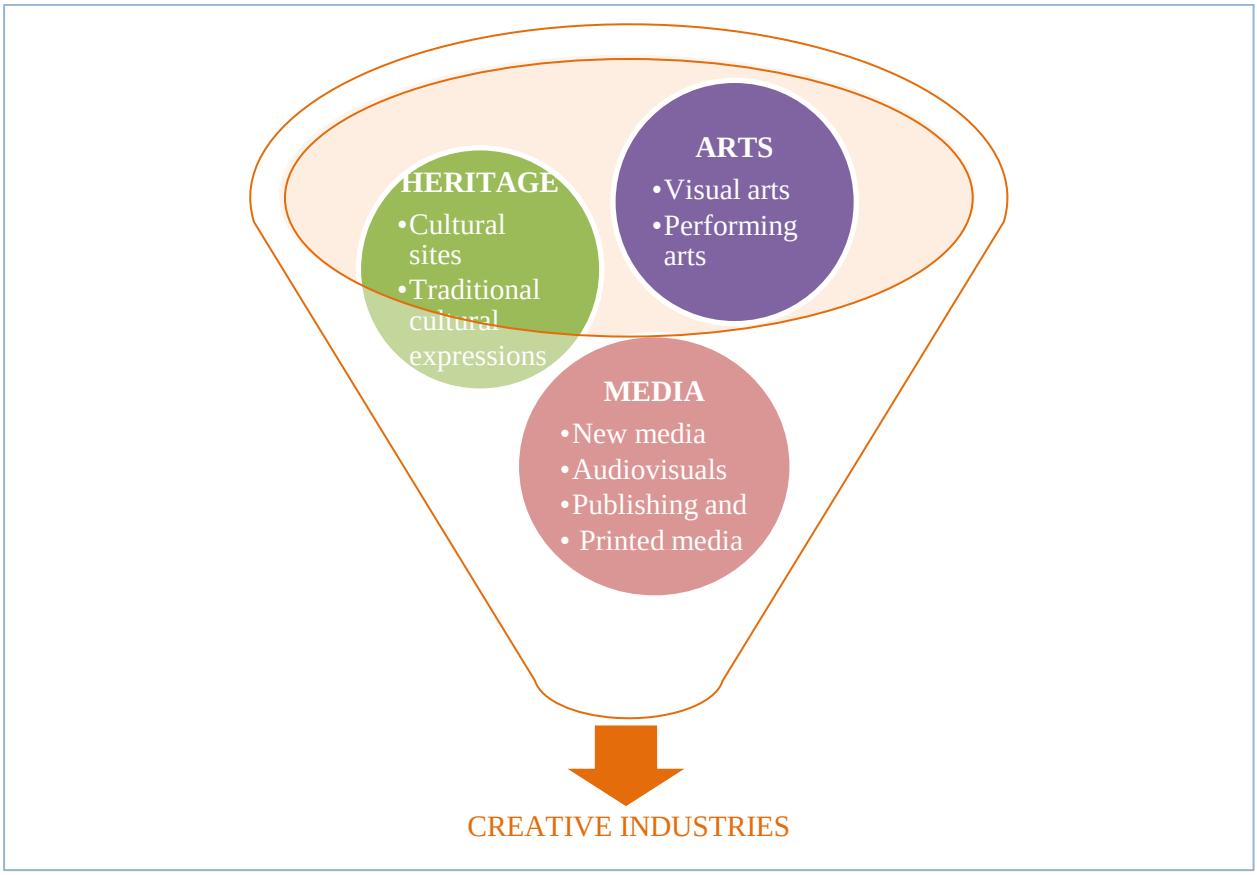

Figure 1: Creative Industries and Its Subsectors.
(Source: The Creative Economy Report, 2008 UNCTAD)

UNCTAD (2008) defines creative industries as cycles of creating, producing, and distributing goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value, and market objectives. For better quantification of this industry and to correctly measure its impact, UNCTAD (2008) has divided the creative economy into 'sub-sectors.' These creative sub-sectors are assuming importance in the current era. This is evident from a recent report by UNESCO which states that nearly four percent of the global GDP comes from the creative sectors. While the cultural economic activity accounted for 4.2 percent of the American gross domestic product (GDP) in 2020. A recent report by the EXIM Bank of India reveals that India's total exports of creative goods and services was $121 billion in 2019, making India as one of the countries with a surplus creative cultural export.

The creative sectors are also called domains. Each of these domains is further divided into creative products and services, resulting in primarily four domains, namely- Heritage, Art, Media and Functional Creations. The current study focuses on the three creative sub-sectors, which are discussed below:

Heritage consists of both cultural sites and traditional cultural expressions. While cultural sites include the prevalent monuments, heritage sites, gardens and amusement parks. The traditional cultural expression includes arts and crafts, celebration articles, etc. Heritage also refers to tourist attractions and promotion of the tourism and hospitality industry. For this study, heritage sites and food have been selected to depict the tangible and intangible Heritage domain.

Art as a subsector is extremely exhaustive. It includes both visual arts as well as performing arts. Visual arts deal with the forms of art in which an artist expresses the message using various mediums and materials like paint, canvas, ceramics, photographs, etc. It is that which usually appeals to the visual sense, like painting, sculpture and photography. For performing arts, like dance, theatre, drama, etc. artists need to express their message using their voices and gestures. National and international museums, Art galleries, performance concerts and the like have gained huge economic relevance in the past years. Weber explained the development of European cities, post-industrialization, primarily as the development of cities which are rich in creative industries.

Media which is selected as the third creative sub-sector includes print and published media, audiovisual as well as new media. Only the print and published media will be the focus of the study. Print and published media deals with books, newspapers, journals, brochures, leaflets, pamphlets and the like. Media is said to be one of the most powerful influencers of the growth and development of a nation. As most individuals are more susceptible to the information gained through media sources; an understanding of Media as a sub-sector is important. It is through the analysis of these three creative sub-sectors, that the interaction between culture and economics will be defined, thereby drawing the linkages between creative industries and economic development.

In the long run, culture impacts economic development. Therefore, intervention in the process of economic development must take place via creative industries. A sustainable development has been defined, by the UN, as development that meets the needs of the present without compromising the ability of future generations to meet their own needs. Thus, it is through both- the interaction of culture as that which deals with the ideas, thoughts, beliefs of an individual or a community and the effect of the creative industries that sustainability can be targeted.

But it is a huge challenge for any individual to promote and protect the creative industries. For a sustainable intervention, government participation through a policy framework is necessary and it can be better facilitated if the government provides a platform in terms of better infrastructural services, promotion and protection of national heritage and art. This can be attained via an autonomous government involvement as government expenditure on the national heritage, art and media that the government carries out through its ministry, deploys staff in promotion and protection of creative industries and budgetary allocation. Thus it is only a government platform that can provide an impetus for a sustainable, economic development, en route creative industries.

The current study deals with the exploration of creative industry and its interaction with the economic system. This interactive perspective of creative industry with economic systems is significant, particularly in relation to India. And this aspect makes the current study a challenging and important endeavor in the present times.

1.2 KEYWORDS:

Culture: Culture was seen to embrace not just intellectual endeavor but the entire way of life of a

people or society. In this respect, culture has been defined in two aspects – one as an "anthropological or sociological framework to describe a set of attitudes, beliefs, morals, customs, values and practices" thus representing various socio-ecological groups. And the other as "a more functional orientation" which represents culture as a set of activities and its product that deal with the moral, artistic and intellectual aspects of human life, as cultural goods or cultural industries (Throsby, 2001).

Creative Industries: Comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives. (UNCTAD)

Cultural Economics: The application of economic analysis to all of the creative and performing arts, the heritage and cultural industries. It is concerned with the economic organization of the cultural sector and with the behavior of producers, consumers and governments in this sector. (UNCTAD)

Creative Economy: An evolving concept which runs on the interaction between human creativity and ideas and intellectual property, knowledge, and technology. (UNCTAD)

Economic Development: The expansion of capacities that contribute to the advancement of society through the realization of individuals', firms' and communities' potential. (Amartya Sen)

2.0 REVIEW OF LITERATURE

The review of literature is done to explore the studies and researchesconducted and to gain an understanding of the existing literature, avoid its duplication and add to the existing knowledge.

Various secondary sources have been reviewed for the current study. The papers reviewed are related with the following areas:

- Culture and factors affecting creative industry
- Creative industry and Economic development
- The three creative sub-sectors, i.e., Heritage, Art and Media.
- Creative industry, sustainability and policy framework.

2.a. Studies Related to Culture and Factors affecting Creative Industry

In the domain of research in social sciences and humanities, culture has been a sought-after subject and it is visible primarily in the works of sociologists and anthropologists. But there is a dearth of research initiatives in the field of culture in economics as has been acknowledged by Prof Sen (2004). He calls it 'comparative indifference.'

Some studies have been done on culture and factors affecting culture and creative industries. To start with Hofstede (1980) defines culture as a collective programming of the mind, based on commonality of features of a group. While Schein (1985) looks at the perspective of external adaptation and internal integration of culture and how it is passed on to future generations. Further Hofstede (1997) has categorized culture into values, rituals, heroes and symbols. As per Thorsby (2001) culture is an all-encompassing concept and has two aspects - anthropological or sociological framework and functional orientation. Sociological framework of culture deals with the beliefs, attitudes, morals, customs, values and practices, while functional orientation of culture deals with the cultural products and activities.

Thus, further studies show there is a direct impact of culture on expectations and preference, which in turn impacts economic outcomes (Guiso, et.al, 2006). Adding to this Hutter (1996) states that there are various aspects of culture like creative goods, the productivity differences between artistic and non-artistic labor, changes in the concept of public good and endogenous changes in preferences. Other variables like private expendituresforculture and creativity index too seem to have a high impact on the creative industry (Martinaitytė, et.al, 2015).

Various researches have been done regarding culture and the factors affecting culture. The current paper attempts to explore more factors affecting culture from an economic perspective and with respect to the creative industries. Thus, it becomes important to study and understand how the elements or factors affecting creative industry have any impact on the economy. And if they do, then how do we translate this information into better understanding and tackling our economy.

2.b. Studies Related to Creative Industry and Economic Development

Several studies have been done on different aspects of culture and economics. UNCTAD's Report on Creative Economies (2008) defined cultural economics as an application of economic analysis to all of the creative and performing arts, the heritage and other cultural industries, whether publicly or privately owned. The creative industry is concerned with the economic organization of the cultural sector and with the behavior of the producers, consumers and government in this sector.

Some researchers have studied the impact of this industry on economic parameters through different variables. Research on the economic characteristics of production and consumption of the performing

arts, museums and built heritage on topics such as demand, elasticity, pricing, costs, market structure, finance and regulation have gained prominence (Towse, 2020).The impact of culture has also been studied in the business world both at the organizational level and the industrial level. In this regard the micro analysis of the impact of culture on sustainability in a firm has been studied (Adedeji, et.al, 2017).

A seminal work by David Throsby states that a significant area of economic activity is occupied by arts. In 1990, American consumers spent $5 billion on theater, opera, galleries, and other nonprofit arts events, $4.1 billion on movie, and $17.6 billion on books (Throsby, 1994). There is an irrefutable economic claim of creative industries in their impact and development of economics and economies.It is further shown that the creative industries are able to foster wider growth with a high degree of proximity with the other sectors (Innocenti, et.al, 2019).

From the above review it is evident that most of the researches have been directed towards heritage and arts. These two domains are important sub-sectors of creative industry. At this juncture it is important to mention that the economic perspective has a subtle reference in most of the papers. Therefore an attempt is made in the current study that economic aspect will be in prominence. Because it is necessary to understand that not only culture impacts the economic development but also influences the economic behavior (Sen, 2004).

2.c. Studies Related to the Three CreativeSub-Sectors, i.e., Heritage, Artand Media

UNCTAD (2008) divides the creative economy into four broad domains namely Heritage, Arts, Media and Functional creations. These sub-sectors are further divided into subgroups like traditional cultural expressions and cultural sites, visual and performing arts, print and published media, design and creative services. (UNCTAD, 2008) The current research proposes to study only three of these domains.

Heritage is the most prominent and popular subsector which includes the material aspects of culture – sites, buildings, landscapes, monuments, and objects – as well as the non-material aspects, which are embodied in social practices, community life, values, beliefs and expressive forms such as language, arts, handicrafts, music and dance (Loulanski, 2006). Heritage has been identified as an important economic development tool (Rypkema.D., et.al. 2011). The results of the ESPON Heritage project

show that tourism and construction are the biggest contributors of the cultural heritage. In terms of gross value added (GVA) the material cultural heritage contributes 1.6 % to the total business economy and 3.4 % to the total services economy in the 11 countries/regions that were researched in the ESPON HERITAGE project (ESPON, 2020). This recent growth in demand for cultural destinations also gives it an option value, like an insurance premium (Mourato, 2002). While in case of intangible heritage, the safeguarding and promotion of food heritage are often considered as a possible way for achieving social and cultural sustainability objectives (Zocchi, et al, 2021). Studies also show that the development of monuments of cultural and historical heritage leads to spiritual and material development of society (Safiullin, et al., 2014). However in order to conclusively gauge heritage-related economic impact measurement tools and methodologies must be implemented and evaluated through variables like employment and income, heritage tourism, property value and social impact (Rypkema, et al., 2011).

Various studies have tried to conceptualize artistic dividend, gauging the regional artistic dividend and proposing strategies for artists, patrons, government and business (Markusen, et al, 2003). The arts have the potential to offer numerous benefits to state economies. States can use the arts to boost their economies in a variety of ways, from incorporating arts into economic development and community development plans supporting arts education and promoting arts assets to boost to cultural tourism (Thomasian, 2015). It can lead to promoting the popular, contemporary culture of a destination through leisure-based strategies: shopping, sports, cinema, displaying an art works that covers areas like ceramics, sculptures, painting, graphics etc. (Ogunmola, et al, 2020). A closer look at the distribution of grants given to performing arts organizations in the US reveals that a large portion of money goes towards fostering creativity in the arts world. Grants given to performing arts organizations whose purpose is to innovate and create serve as investments whose return is a diverse, creative society and vital to economic development (Woolf, 2006).

Media, the third identified sub-sector is an important sector for any region, mostly because of its significant contribution for the socio-economic development. A study on Odisha shows that print-media has grown in the state and it contributes as an independent industry in the electronic age. It further looks at the paradigm shift the media industry has gone through, particularly because of

innovative process-improvements, and e-marketing (Subudhi, 2015). It has been found that while both mass media and communication add to economic development, the media will quite often offer more monetary impact. It is evident that higher mass media entrance (papers, radio, and TV possession) is related to the monetary turn of events. They are also connected to lower disparity and destitution (Chaudhary, et al, 2022). Several mass media and ICT penetration variables are negatively associated with the three development outcomes which are negative in nature - corruption, inequality and poverty, and which prove to be a hindrance in holistic development (Bandyopadhyay, 2005).

A recent study estimates the economic worth of creative industries around Durga Puja in West Bengal at Rs. 32.377 crore. It accounts for about 2.58% of the state GDP (British Council, 2019). Thus a study on the sustainability of creative industry and its sub-sectors is a way to enhance a nation's reach toward sustainable development.

2.d.Studies Related to Interaction of Creative Industry, Sustainability AndPolicy Framework.

Various researches have targeted sustainable development as their primary goal. But for an economy to develop and implement sustainable development strategies, it is important to recognize creative industries. Studies state that cultural heritage can contribute towards well-being and quality of life of communities and can help in mitigating the impact of cultural globalization leading to sustainable economic development (Gražulevičiūtė, 2006).

Cultural heritage has also been included in the 2030 Agenda for Sustainable Development in Target 11.4 ("strengthen efforts to protect and safeguard the world's cultural and natural heritage"). The New Urban Agenda (NUA) also recognizes cultural heritage as an important factor in transitioning towards urban sustainable development (Nocca, 2017). Studies suggest that this impact should be broadly analyzed taking into account the perspective of individuals, organizations, societies, and others (Piwowar-Sulej, 2021). The link between culture and sustainability minimizes these distinctions between socio-economic and environmental dimensions of sustainability (Dessein, et.al. 2015).

But studies related to culture have shown that there are various challenges in attaining these goals. These deterrents come in various forms like lack of time, access and interest, heavy costs and poor quality (Eurostat, 2019). Further the lack of harmonized definitions and methodologies and lack of data remain a challenge for measuring the creative economy (UNCTAD, 2022). Particularly in case of

India, the creative industry is largely a part of informal networks of apprenticeship and skill preservation, and is an instance of informal activity that is underrepresented in national income accounts and policy making. If indeed culture needs to be reconceptualized comprehensively as a means towards sustainable development, various Government ministries need to align themselves with such a broader vision and then develop synergies within their respective budgetary allocations and everyday implementation tasks and resolve a range of challenges around developing and IPR regime appropriate for the emerging Indian cultural and creative economy (Goswami, et.al, 2013).

While creative industries and economic development have a well-built and largely positive relationship, some contradictory studies have also taken place, which depicts that as the industry in largely built of SMEs and due to the lack of data availability, it becomes difficult to estimate the true potential of the sector (Emilia, et.al, 2008). Further, studies have also elaborated how during adverse conditions like recession, creative industries underperform than the overall economy (Rozentale, 2014). Further culture is transmitted from one generation to another at some economic cost. This cost is with respect to the time spent in transmitting the culture from the parent or parent-figure to the child, and further utility gained is measured in the form of the satisfaction from the choice of occupation (with or without a social cause). Thus, cultural transmission is not without an economic cost (Arora, 2019).

There is a rising interest in creative industries due to a number of factors like cultural policies of government authorities, economic changes brought about by globalization (Einarsson, 2015), the rise of multiculturalism in European-majority countries, the disintegration of socialist regimes in Eastern Europe and Central Asia, and corresponding debates over the role of the state (Zein-Elabdin, 2017). Different regions in the world are at different economic levels in which cultural differences contribute equally**.** Thuscreative industries must be pivotal for the success of an economic model, or any model, especially if such a model was developed within different cultural settings and timeframe (Cerna, 2016).

2.1. RESEARCH GAP

After a thorough review of the existing literature, it has been observed that less research initiatives are prevalent in areas related to culture, its interaction with the economic system as both a behavioral

phenomenon through the ideas, values, thoughts, attitudes of an individual and an economic system, as well as through the cultural creative industries.

There is a dearth of research initiatives in studying the impact of culture on development. Even though this field of cultural economics is not entirely new in its being, yet it is still in its preliminary stages. While there are various studies available regarding the definitional understanding of culture and its role in fields like anthropology or sociology, culture and its interaction with economics is yet to be explored in a similar manner.

Along with the already scant researches available, most of the studies on cultural economics are primarily based on secondary data. Thus, despite there being certain studies available in the area, they are ultimately a reiteration of the already established studies and are not able to provide any novel breakthrough in the interaction of culture with economics. Further most of the studies available are subjective in nature.

Few studies are found in this area which considers a comprehensive coverage on cultural economics. Some studies that deal with the cultural sub-sectors of heritage, art and media individually may be found. There are studies available that consider only heritage as a source of economic development, or some consider the impact of art or media respectively. But there are very few resources available that are an umbrella study that deal with the impact of culture on the economy not only as individual subsectors but as an all-encompassing, holistic research.

This lack of a study on the culture, its elements, the creative sub-sectors whether individually or as a whole is extremely scarce to be found in India. Thus with a projected positive growth of the creative cultural sectors and their impact on trade and commerce, it is only imperative that more attention should be focused on the trajectory of the development of cultural economics and creative industries; their penetration in a multidimensional manner in the sustainable development and the role of government involvement in facilitating the same.

3.0 NEED OF THE STUDY

The researcher aims to study culture and its interaction with economic systems as the need arises due to the following reasons:

The need arises to incorporate the study of culture as a tool that fills the missing gap in the development discussion and the shifting development paradigm for a more holistic and comprehensive study.

Further as the world is shifting on its axis post-Covid and finding newer avenues to generate economic growth and profits, it is important to look at that which we already have and to enhance and maintain their economic potential. This local potential comes in the form of cultural creative industries, through arts and crafts, local media, cultural heritage, heritage tourism, etc. Thus with little recognition and awareness about the same, an economy can harness previously untapped potential in the form of creative industries and use it further as a novelty to bring in more economic and creative capital (PwC-CII, 2018). It is also important that there is a systematic understanding of the intricacies of the creative economies- its structure, its stakeholders, the relationship between the stakeholders, and how the creative sector affects other sectors.

There is also a need to study the interaction of culture and economic development in quantitative terms. While most of the studies available are primarily based on secondary sources, for the government to chart requisite policy framework, a quantification of this sector in a holistic manner is extremely important.

Culture has various sub-sectors. While most studies in this area selectively focus on any of the creative sub-sector, i.e., heritage, art or media. These subsectors together have not been considered as a part of holistic study with respect to cultural economics. Thus it is important to study the creative industries as a whole.

A recent study by the EXIM Bank of India states that India has cultural surplus in exports. EXIM bank proposes that the need of the study arises for the defining and mapping of creative industries in India so that its contribution in GDP can be assessed.

The study of culture has its own challenges like lack of time, access and interest. Therefore, need arises to study them in the promotion and sustenance of culture and the interaction of culture with economic development. Therefore, in the current scenario of shifting development paradigm, this study is relevant in current context.

4.0 OBJECTIVES OF THE STUDY

The objectives of the study are as follows:

- To identify the factors affecting creative industries.
- To study the impact of the creative industries on economic growth.
- To study the sustainability of creative industries through policy framework.
- To study the challenges related to creative industries for economic development

5.0 RESEARCH METHODOLOGY

Research methodology deals with details regarding the systematic conduct of the proposed research - the sample area, sample size and the techniques and methods involved. The methodology of the study is as follows:

5.1 **Nature of the study**: Exploratory and analytical.

This research will be an attempt to explore the interaction of culture and economics through creative industries and will try to quantify the relationship between the given variables.

5.2 **Area of Research**: Cultural Economics and Creative Economy.

5.3 **Scope of the study**: The scope can be understood with respect to two perspectives:

Firstly, of all only three creative sub-sectors have been identified, namely:

- ***Heritage,***
- ***Art and***
- ***Media.***

Heritage as a domain will include Monuments and Food as sectors representing the tangible and intangible heritage of a place, respectively.

Art as a domain will include both the Performing Arts like dance, drama and theatre as well as the Visual Arts like paintings, sculpture and the like.

Media as a domain will include the Print Media and the Publishing Media.

Secondly, the geographical scope of the study is defined on a Pan-India level.

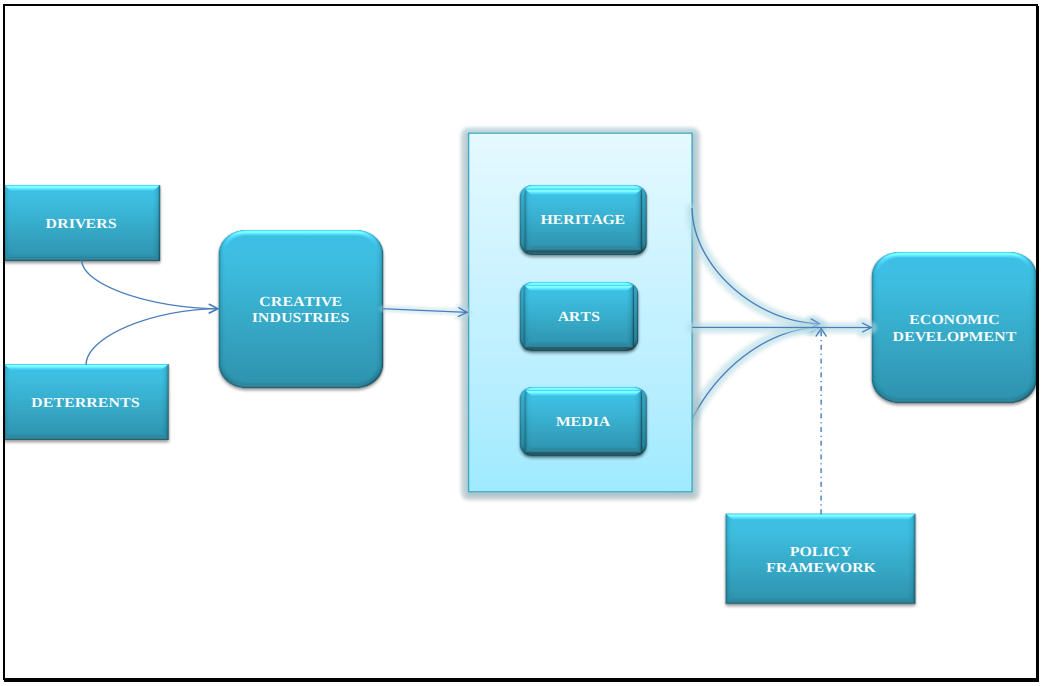

***Figure 2: Conceptual Framework* (Self-constructed)**

5.4 Data Profile:

The study will use both primary and secondary data.

- *Primary Data*: Primary data will be collected through Questionnaire, Interview and Observation. Data will be collected from the three principal categories of respondents which are:
  - Producers/Supply side – The suppliers of goods and services related to creative sub-sectors.
  - Consumers/ Demand side- The people who consume the goods and services related to creative sub-sectors.
  - Government intermediaries – Government officers and the like associated with the creation, preservation or restoration of the goods and services related to the creative sub-sector.

(*The methodology related to selection of sample size and respondents is discussed in the sampling procedure section5.5).

- *Secondary data*: Secondary data will be collected from Government reports and publications, international agencies and organizations' publications, reports and surveys, reliable standard websites and newspaper.

5.5 Sampling Procedure:

5.5.1. *Technique*: Purposive and Convenience sampling.

It is proposed that the study will target respondents who fulfill the pre-defined criterion as discussed in section 5.4.

5.5.2 *Sample Size*:

On the basis of finite population correction sample size determination, sample of 400 respondents will be taken according to the pre-defined criterion.

Determination of the sample size based on finite population correction

$$n' = \frac{NZ^2P(1-P)}{d^2(N-1) + Z^2P(1-P)}$$

Where,

n' = sample size with finite population correction,

N = Population size

Z = Z statistic for a level of confidence (1.96)

P = Expected proportion (in proportion of one), (0.5)

d = Precision (in proportion of one) (0.05)

n' = 385

The proposed sample size is 384 which is inaccordance with Godden, 2004 and for quantitative convenience **the sample size has been set at 400**.

5.5.3 *Procedure*:

- 20 cities will be identified in each of the following creative sub-sectors, on the basis of culturally rich:
  - Heritage
  - Art and
  - Media
- Further city selection process is as follows:

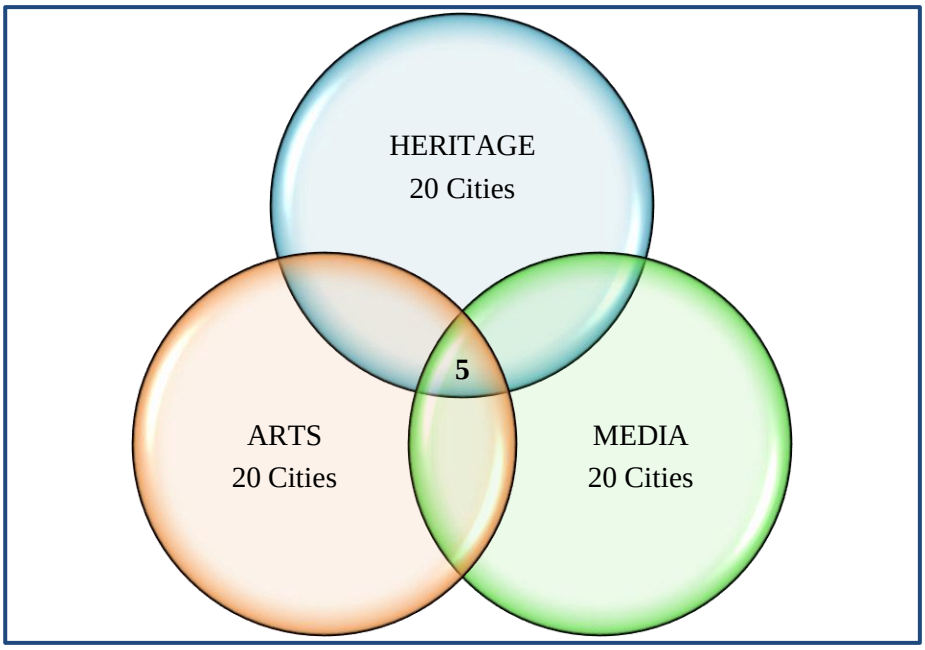

***Figure* 3: City selection process. Source: Self constructed diagram.**

- Total **5 cities** will be chosen from the three creative sub-sectors – Heritage, Arts and Media. Their selection will depend upon the prevalence of cultural existence, practices and relevance of these places and how they feature on various important listings like UNESCO World Heritage Sites, Publishers Directory of India, IIMA-AuraArt Indian Art Index, etc.; for each of the three creative sub-sectors; in accordance with the paper '*The Impacts of Culture on the Economic Development of Cities*' (2005).
- These five cities will be considered as the research scope for the study, from which primary data will be collected.
- 80 respondents will be targeted from each city. The respondents' profile is as elaborated:

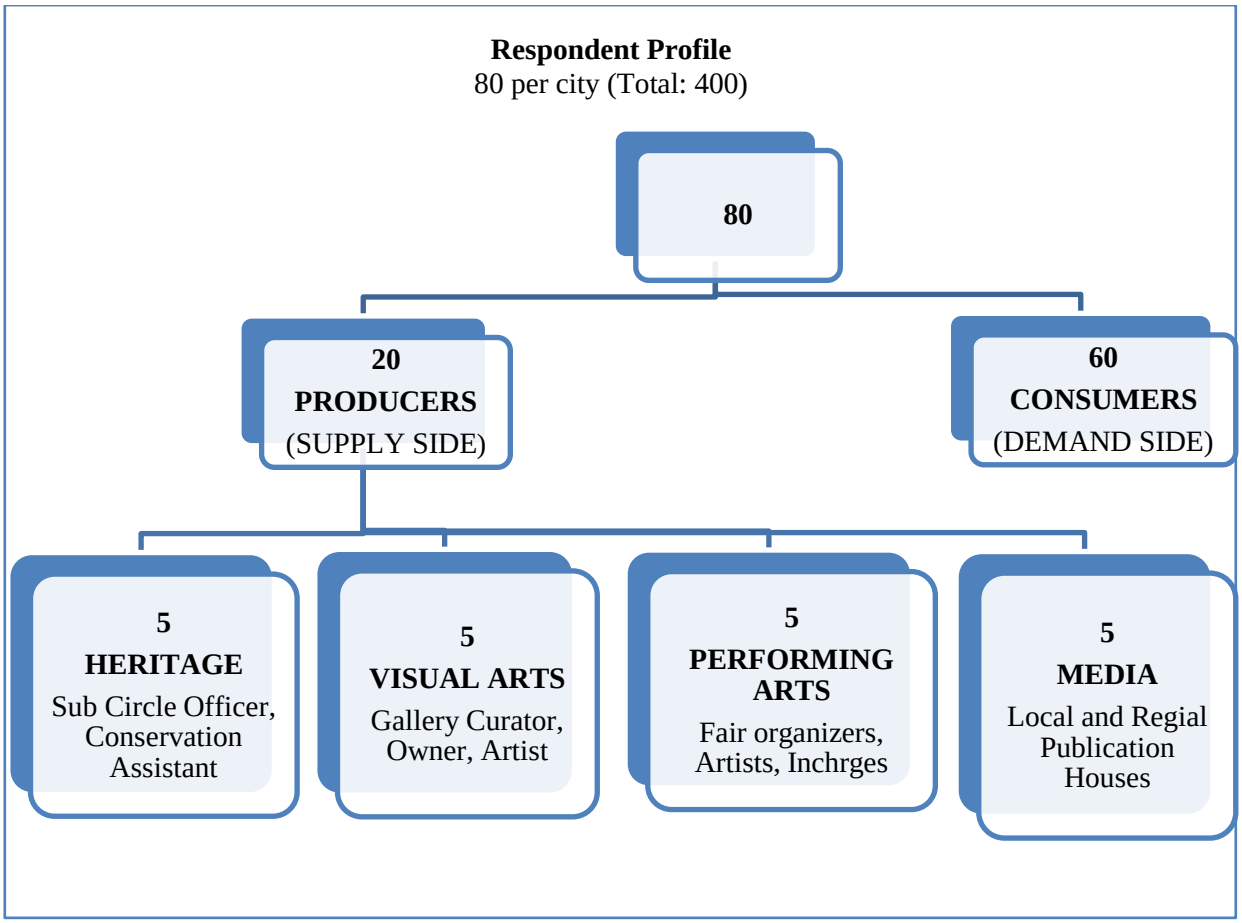

***Figure* 4: Respondent profile. Source: Self constructed diagram**

- The *Producers* represent the supply-side in the study and are those individuals who are involved in the production, distribution or maintenance of any of the creative industry product. E.g., Sub circle officers or conservative assistants for monuments, managers of local cuisine houses; gallery curators, owners and artists; fair organizers and performance in-charges; and local and regional publication houses.
- The *Consumers* represent the demand-side of the study and are those individuals who are involved in the consumption of these creative industries products.
- Self-structured interviews and questionnaires will be used collected from the respondents primarily focusing upon the interaction of culture, creative industries and economic outcomes highlighting how creative industry affects economy.

5.6 Statistical Tools and Techniques

For a scientific analysis and reliable results, it is proposed that the following tools and techniques will be employed:

- Exploratory factor analysis
- Correlation
- Regression
- Input Output Analysis.
- Sustainability index formulation (of creative industry).
- Interpretative Structural Modeling (ISM) approach for economic development and creative industries.

TABLE NO. 1: OBJECTIVE WISE METHODOLOGY

Objective Statement	Methods and Tools
To identify the factors affecting creative industry.	• Exploratory factor analysis • Secondary data sources
To study the impact of the creative industry on economic growth.	• Correlation • Regression • Input Output Analysis. • Interpretative Structural Modeling (ISM) (Further depends upon the data)
To study the sustainability of creative industry through policy framework.	• Index formulation for sustainability of Creative Industries. • GOI policies and initiatives taken for facilitating creative industry'ssustainability.
To study the challenges related to creative industry with respect to economic development	• Based on primary and secondary data • Opinions collected and inferred through the process of primary data collection from producers, consumers and government entities

6.0 PROPOSED CHAPTERIZATION

- Chapter 1: Introduction and Conceptual Framework
- Chapter 2: Review of literature
- Chapter 3: Research Methodology
- Chapter 4: Findings and analysis
- Chapter 5: Inferences and Policy implication
- References and Bibliography
- Appendix

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